

GEORGE MORLAND'S: PICTURES:

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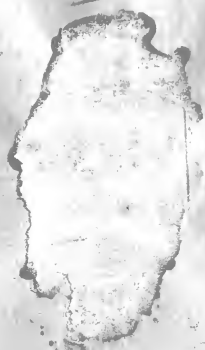
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GEORGE MORLAND'S PICTURES:
THEIR PRESENT POSSESSORS,
WITH DETAILS OF THE COLLECTIONS.

* * * As omissions are inevitable in a work like this, wherein for the first time, an attempt is made to catalogue George Morland's Paintings, proprietors whose names and pictures are omitted are invited to send details to the Author, c/o the Publisher, for a future edition.

GEORGE MORLAND'S PICTURES :

THEIR PRESENT POSSESSORS,

With Details of the Collections.

BY

RALPH RICHARDSON, F.R.S.E., F.S.A. SCOT.,

AUTHOR OF

¹GEORGE MORLAND, PAINTER, 1763—1804.



LONDON

ELLIOT STOCK, 62, PATERNOSTER ROW, E.C.

1897

July 17. 1902
9.

WASHER CLEAN
247 40
NOTES TO

PREFACE.

A NOTICE appended to my book on the Life and Works of George Morland, which was published in 1895, invited proprietors of Paintings by Morland to communicate to me the details of their collections. This invitation was very kindly responded to by numerous collectors, and the present publication contains their names and addresses, and the particulars of their Morlands with which they favoured me.

In several cases owners of important collections of Morlands were so good as to put themselves to considerable trouble in preparing catalogues of their collections expressly for this publication. To such I again tender my warmest thanks.

It is evident, however, from the activity with which Morland is known to have pursued his calling, and the extraordinary number of paintings which left his easel, that those detailed in the following pages represent only a tithe of his works.

Contemporary Engravings after Morland by the great English mezzotinters are justly prized. My chief endeavour was to discover the original paintings after which those engravings were executed ; and in the following pages it will be found that I have, in several instances, been successful. I am, however, by no means satisfied with the result of my quest, and should gladly hear of the originals of many more *engraved* Morlands.

As a first contribution, however small, to a knowledge of the whereabouts of Morland's paintings, now so universally and deservedly appreciated, it is hoped that the present publication will meet with the approval of Connoisseurs. Perhaps it may prove to be of some use if ever an attempt is made to bring together on a large scale an Exhibition of the works of one of the most prolific, most original, and most attractive of Old English Masters.

R. R.

Xmas, 1896.

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I.

PROPRIETORS OF PAINTINGS

BY

GEORGE MORLAND.

*** *The references to Pages throughout this List relate to Mr. Richardson's work on George Morland, where the pictures mentioned are described.*

ABRAHAM, WALTER J., 11a, King Street, St. James's Square, London.

'Shepherds Re- (From the late C. F. Huth's
posing.' (Octa- Collection.)
gonal.) En-
graved by W. in.
Bond, 1803. ... 12 x 15½ Signed.

ANDERSON, ROBT. W., 93, Mulgrave Street, Liverpool.

'The Intruder':
three dogs meet
on a country in.
road 15 x 18 Unsigned.

(Said to have been
painted at a
village alehouse
by Morland.)

ARMITAGE, BENJAMIN, Sorrel Bank, Pendleton,
Manchester.

‘The Woodcutter.’

(Upright canvas.) *Engraved* (Cf. Oldham and Peck.)

by *W. Ward*, in.

1792... 20 × 36 Signed.

ASHTON, MRS., Widow of Charles Ellis Ashton,
Woolton Hall, Lancashire.

‘The Sportsman’s

Return’ *Engraved* (Page 44.)

by *W. Ward*, in.

1792... 25 × 30 Signed. 1792.

ASIATIC SOCIETY, Calcutta.

‘The Farmer’s

Stable’: A man

leaning against

a horse eating

at a stall, be-

neath which are

two dogs. An

amorous couple

to right among

straw...

(Cf. Huth, Louis, No. 3.)

in.

30 × 40 Signed.

BAKER, MISS, Endcliffe Edge, Sheffield.

‘Farmer’s Boy,

with Cart-

horses, Pigs,

etc.’ ...

in.

30 × 36 Signed. Undated.

BAKER, REV. SIR TALBOT, H. B., Bart.,
Ranston, Blandford.

- | | | | |
|--------------------|--------------------------------------|---------|-------|
| | in. | | |
| 1. 'A Stable' ... | $39\frac{1}{2} \times 54\frac{1}{2}$ | Signed. | 1792. |
| 2. 'Farm Yard' ... | $39\frac{1}{2} \times 54\frac{1}{2}$ | Signed. | 1793. |
| 3. 'Smugglers' ... | $39\frac{1}{2} \times 55\frac{1}{2}$ | Signed. | 1792. |
| 4. 'Wreckers' ... | $39\frac{1}{2} \times 55\frac{1}{2}$ | Signed. | 1793. |

All above exhibited at Burlington House Exhibition of Old Masters in 1892.
No. 2 is considered one of Morland's best.

BARRATT, THOMAS J., Bellmoor, Hampstead
Heath, London.

- | | |
|--|--|
| 1. 'Belinda.' <i>Engraved by Burrows, 1794 ...</i> | (Described page 98.) |
| 2. 'The Pledge of Love.' <i>Engraved by W. Ward, 1788 ...</i> | (Described page 98.) |
| 3. 'Caroline of Lichtfeld.' <i>Engraved by J. R. Smith ...</i> | (Described page 98.) |
| 4. 'The Farm Yard.' (Horizontal) ... | in.
28×35 Signed. Undated. |

Farm outhouse
under a spread-
ing tree. On
left, beside a
wheelbarrow,
donkey suck-
ling foal. Pigs.
A farm man
converses with
woman leaning
over gate. A
dog at his feet.

5. 'Constancy.'

(Upright.)

Engraved by

W. Ward,

1788

...

in.

$10 \times 11\frac{1}{2}$ Unsigned. Undated.

Girl in large
hat and feathers
leaning on rock
by seashore,
weeping and
looking out to
sea.

A portrait of Mrs. Ward.
Companion picture to
'Variety.'

6. 'Settlers.'

in.

(Horizontal)

$9\frac{3}{4} \times 11\frac{1}{2}$ Unsigned. Undated.

One black-
marked stand-
ing: one red-
marked couch-
ing.

BARTON, C. A., 44, Fitzjohn's Avenue, Hampstead, London.

1. 'The Shepherd's Meal.'
Engraved by J. R. Smith, in.
1803... 24×30 Signed. 1793.
2. 'The Carrier's Stable.' *Engraved by W. Ward*, 1792... 19×25 Signed. 1790.
3. 'The Bull Inn' 19×25 Initialed.
4. 'A Hunting Scene' ... 9×12 Initialed.

BEARDSLEY, AMOS, Surgeon, Grange-over-Sands, Lancashire.

- 'Two Sheep under a Tree. (Oak panel) ... $9\frac{1}{2} \times 13$ in.

BIRCH, CLAUDE C., Granville House, Granville Place, Portman Square, London, W.

- 'The Woodland Cottage.' Same as Mr. Cleveland's (Page 97) ... $19\frac{1}{2} \times 22$ in. Signed. 1779.

BIRKETT, JAMES, 37, Heaton Park Road,
Newcastle-on-Tyne.

‘Black and White in.
Pigs Feeding ’ $7\frac{1}{2} \times 9$

BIRMINGHAM, CITY OF, MUSEUM AND ART
GALLERY.

‘Pigs’ (on canvas).
Exhibited by
Morland at
R.A. Exhibi- ft.in. ft.in.
tion of 1797. $2\ 4 \times 3\ 1\frac{3}{4}$ Signed. Undated.

BLACKBURN, G. A., Northgate, Halifax.

‘Winter Scene’ :
oak-tree ; far-
mer ; young
man with hay
under his arm,
going towards in.
three sheep ... 17×26 Signed.

BLATHWAYT, MRS. E., Huntspill Rectory,
Bridgwater.

I. ‘The Rutland in.
Fencibles’ ... 28×36 Signed 1795.
Interior of a (on cornbin).
stable. To
right, a man

in red jacket,
tight breeches,
and pigtail, sits,
mug in hand.
Another leans
against a stall.
A stableman
forks up straw,
and a fourth
man leans
against a corn-
bin

This painting was purchased
by Mrs. Blathwayt's husband's
father off Morland's easel.
Her husband was the Rev.
C. W. Blathwayt.—R. R.

2. Morland's Last
Sketch (that of
a bank and a
tree). (Page
83.) Pencil.

Morland's mother gave this
sketch to the grandfather of
Rev. Mr. Blathwayt, Rector
of Huntspill, Bridgwater,
who purchased from Mor-
land 'The Rutland Fen-
cibles.'—R. R.

BLATHWAYT, REV. R., 7, De Vere Gardens,
Dover.

'St. James's Park'
(sketch in oils
on paper). *En-
graved by F.
D. Soiron,*
1790... ..

(Page 147.)

BOUSSOD, VALADON & Co., 5, Regent Street,
London.

1. 'Women
Drawing Water
from a Pond'
2. 'Three Men
Chatting, seated
on Large Stones' in.
(Panels, a pair) $7\frac{1}{2} \times 10$ Signed. 1795.

BOYES, EDWARD, 26, Delauney Road, Crump-
sall, Manchester.

Oil Paintings.

1. 'The Shep-
herds.' (Very
fine.) En- (Page 135.)
graved by W. in.
Ward, 1806 ... $19 \times 25\frac{1}{2}$ Signed. Undated.
2. 'The Thatcher.'
(Faded.) En- (Page 137.)
graved by W.
Ward, 1806 ... 18×24 Signed. 1795.
3. 'Return from
Market.' (In
good condi-
tion.) ... 18×22 Signed. 1793.
A woman on
left with mob-
cap and red

cloak, kettle in
left hand, jug
in right. A
man (lifting
latch of door)
in light brown
long coat carries
a small tree
over his right
shoulder. Boy
with dark ruby
coat. Both
man and boy
wear broad-
brimmed hats.
Dog near cot-
tage door. On
right a thatched
roof and old
oak. Snow-
clad winter
scene behind.

Water Colours.

4. Drawing of in.
Group ... $5\frac{1}{2} \times 8$ Initialed.
Child on don-
key. Man,
woman and
child lighting
fire under pot
on crossed-
sticks.

Sold at Christie's, in 1868, for
£13, from Hanbury Collec-
tion, of Stamford.

5. Drawing of in.
Gipsies ... $10\frac{1}{2} \times 13$ Signed.

A man leads a
pack-horse.

6. Drawing of
Scene in Wood.
(Fine) ... $10\frac{3}{4} \times 14$ Signed

A group of hay-
makers resting.
Thatched cot-
tage and water.

7. Rustic Scene
with Woman
and Children.
(Damaged) ...

Sketch in Oil (on
panel).

8. Man, with
broad-brimmed
hat and red
coat, looking at
pigsty ... $6\frac{1}{2} \times 12$ Initialed.

BRIDPORT, VISCOUNT.

‘A Storm.’ Sold at Christie’s, 13 July,
1895, for 600 gs.

CALCUTTA (See ASIATIC SOCIETY.)

CHANCELLOR, EDWARD, Murieston, Midcalder,
N.B.

1. 'Gipsy En-
campment.' in.
(On oak) ... $5\frac{1}{2} \times 6\frac{1}{2}$ Initialed. 1798.
A number of
figures, includ-
ing an old
woman wash-
ing clothes.
Linen hangs on
a tree to dry.
2. Cottage ... $11 \times 13\frac{3}{4}$ Signed. Dated, but
Female figure illegible.
in red cloak,
with boy. Two
horses, one
feeding. (On
canvas.)

COATS, SIR THOMAS GLEN, Bart., Ferguslie
Park, Paisley.

- Two Portraits of
Children. *En-
graved by Apple-* in.
ton, 1896 ... 14×16 Unsigned. Undated.

COLLINS, ERNEST, The Gables, Wedderburn
Road, Hampstead, London, N.W.

1. 'The Gleaners' in.
 9×11

2. 'Vagrant in a Wood' ...
3. 'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803 (Cf. Hatherley, Mather, McClintock, and Richardson.)

COLLINS WOOD. (*See* WOOD.)

CORCORAN GALLERY, THE, Washington, U.S.A.

'The Farm House' ... in. 35 × 44

(One of the first pictures acquired by Mr. Corcoran.)

CORNISH, JOHN R., 187, St. Ann's Road, South Tottenham, London, N.

Isle of Wight in.
Coast Scene ... 20 × 24 Unsigned. Undated.
In background, a ruin on a lofty cliff. In foreground, to left, three men, with their coats off, pulling something ashore.

COURCELLES, REV. J. HECTOR DE, M.A. Oxon.,
24, Arundel Gardens, Kensington Park
Road, London.

Two Dogs about
to quarrel over
a Stick brought
out of water in

background ... in.
 $27\frac{1}{2} \times 35$ Unsigned. Undated.

Dawe, in his 'Life of Morland,' 1807 (p. 236), states that this picture was then in the Collection of Mr. H. H. Townsend, of Busbridge, near Godalming, Surrey. It was afterwards acquired by Sir John St. Aubyn, grandfather of the present proprietor's wife.—R. R.

CROSSE, E. MEREDITH, Newhouse Park, St. Albans.

1. 'Rabbits.'

Engraved by
W. Ward,
1806, and *J.* in.

R. Smith, 1807 $20\frac{1}{4} \times 26\frac{1}{4}$ Signed. Undated.

2. 'Guinea Pigs.'

(Cf. Lowther.) $20\frac{1}{4} \times 26\frac{1}{4}$ Signed. 1792.

(Replica of painting engraved by T. Gaugain, 1789.) 'Rabbits' and 'Guinea Pigs' were engraved as a pair by W. Ward, 1806, and by J. R. Smith, 1807.—R. R.

3. Two Fishermen landing Fish. Other two fishermen and dog resting on beach. Dog looking out of in.
boat ... $25 \times 38\frac{1}{8}$ Signed. Undated.

DANIEL, GEORGE A., Nunney Court, Frome, Somerset.

- 'The Hard Bargain.' *Engraved by W. Ward*, 1800... in.
 21×26 Unsigned. (Page 135.)

DOWDESWELL & DOWDESWELL, Limited, 160, New Bond Street, London.

1. 'Sow and Litter' in.
... 10×12 Signed. 1791.
2. Gipsy Scene ... $8\frac{3}{4} \times 12\frac{1}{2}$ Initialed.
3. Landscape (Sketch) ... 10×12 Signed.
4. Beach Scene... $11 \times 14\frac{1}{4}$ Initialed.
5. 'The Wreck' 40×50 Unsigned.
6. 'Smugglers' *Engraved by James Ward*,
1793... $12\frac{1}{2} \times 14\frac{1}{4}$ Unsigned.
7. 'Rustic Courtship' ... $16\frac{1}{2} \times 20\frac{1}{2}$ Signed. 1794.

8. Cavern Scene,
Isle of Wight 20 × 26 Initialed.
9. Gipsy En-
campment ... $17\frac{3}{4} \times 24$ Signed.
10. Coast Scene ... 17 × 23 Unsigned.
11. Morland's
Summer. *En-*
graved by W.
Barnard, 1802. 20 × 24 Signed.
12. 'Smugglers
Carousing' ... $12 \times 14\frac{1}{2}$ Signed.

DRAKE, T. CLAYTON, Elm Grove, Dawlish,
Devon.

'Evening; or,
The Post-Boy's (Page 113.)
Return.' *En-*
graved by D. ft. in. ft. in.
Orme, 1796 ... 1 10 × 2 6 Unsigned.

(Supposed to be a
replica of that
sold at Chris-
tie's, March 24,
1888.)

EGERTON, J. M., Hendersyde, Torquay.

'Selling Fish.'
Engraved by J. in.
R. Smith, 1799 25 × 30 Unsigned. Undated.

(This painting is represented in an illustration opposite page 71 of Mr. Richardson's 'Life of Morland.' Its history is related in a footnote, page 62.)

A sketch for this painting was sold at Dowell's, Edinburgh, Nov. 14, 1896.—R. R.

FINE ART SOCIETY, 148, New Bond Street,
London.

'La Fleur and
the Dead Ass.'
Scene from
Sterne's 'Sentimental Jour-
ney.' (In oil.)
Exhibited Oct.,
1896 ...

FLAMANK, HENRY, 153, Kensington, Liver-
pool.

- | | | |
|-----------------------|-------------|---------------|
| | in. | |
| 1. 'Smugglers' | 21 × 31½ | Signed. |
| 2. 'Mussel Gatherers' | ... 17 × 22 | Signed. 1797. |

(Sold at Christie's,
January 4,
1896, for
£85 1s.)

3. 'Land Storm' $14\frac{1}{2} \times 18$ in.

4. 'Fishermen
going out' ... 18×25 Signed.

(Sold at Christie's,
January 4,
1896, for
£39 18s.)

5. 'Shipwreck'... $27\frac{1}{2} \times 35$ Signed.

(Sold at Christie's,
January 4,
1896, for
£44 2s.)

6. 'Boatwreck'... 18×25 Signed.

FLEMING, JOHN, 83, Portland Place, London,
W.

1. 'The Turn-
pike Gate.' (Cf. Knight, J. W.)
(Oblong.) *En-* (Page 136.)
graved by W. in.
Ward, 1806 ... 24×29 Signed. 1793.

(Exhibited some
years ago at
Burlington

House at an
Exhibition of
Old Masters.)

2. 'Mare and
Foal.' (Ob- in.
long) ... $12 \times 14\frac{1}{2}$ Signed. 1792.

(Belonged to a
partner of
Overend, Gur-
ney and Co.)

3. 'Waggoner
buying Vege-
tables from a
Woman with
two Children.'
(Upright) ... 24×29 Signed. 1797.

Waggon loaded
with full corn
sacks, on one
of which, in
red, is signed,
'G. Morland.'
The woman is
very good-
looking, and
the waggoner
evidently ad-
mires her.

4. 'Foxhunters
leaving a Way-
side Inn.' (Ob- in.
long) ... 31 × 41 Signed. Undated.

Five horsemen
and pack and
a small dark
terrier with
light brown
muzzle (the
original fox-
terrier). A
rustic on horse-
back looks on,
and holds
another horse
at the door of
inn, on sign of
which is painted
a horse.

(Companion to No. 5.)

5. 'The Death.' in.
(Oblong) ... 31 × 41 Signed. 1803.

The hounds are
killing the fox,
and the hunts-
man (in pink)
is whipping
them off. The
small terrier is
near the hounds.
Hunters are
arriving.

Mr. Fleming acquired Nos. 4
and 5 about thirty years
ago. He has also a fine
painting by Morland's
brother-in-law, James Ward,
representing a scene on the
beach (fisherman, fish-
woman, etc.).

George Morland used to paint and hunt in Leicestershire with Charles Loraine Smith, a great foxhunter, and known as 'the Enderby Squire.' He was the second son of Sir Charles Loraine, third Bart. of Kirke Horle, Northumberland.—R. R.

GILBEY, SIR WALTER, Bart., Elsenham Hall, Essex.

- | | ft.in. | ft.in. | | |
|---|-----------|----------|--------------------|-------------------|
| 1. 'The Fox Inn' | 4 6 | × 5 3 | Signed. | 1790. |
| 2. 'Death of the Fox' | ... 4 8½ | × 7 8¾ | Signed. | Undated. |
| 3. 'Duck Shooting' ... | ... 9¾ | × 11¾ | Signed. | Undated. |
| 4. 'Partridge Shooting' | } A pair. | 15½ × 20 | Unsigned. Undated. | (Cf. Huth, C. F.) |
| 5. 'Pheasant Shooting' | | | | |
| (Nos. 4 and 5 etched by T. Rowlandson, 1790.) | | | | |
| 6. 'Setters.' Engraved by W. Ward, 1806... | 11¾ | × 14¾ | Signed. | Undated. |

-
7. 'The Weary Sportsman.'
Engraved by in.
W. Bond, 1805 $11\frac{3}{4} \times 15\frac{3}{4}$ Signed. Undated.
8. 'Winter'
 (Cattle) ... $11\frac{3}{4} \times 14\frac{3}{4}$ Signed. Undated.
9. 'Winter' ft. in. ft. in.
 (Skating) ... $1\ 7\frac{1}{2} \times 2\ 1\frac{1}{2}$ Signed. Undated.
10. 'Gipsy Encampment' ... $2\ 0\frac{1}{2} \times 2\ 5\frac{1}{2}$ Signed. 1791.
11. 'Gipsy Encampment' ... $1\ 5\frac{3}{4} \times 2\ 0$ Signed, 1791.
 G. Morland,
 J. Rathbone.
12. 'Wreckers' ... $4\ 10 \times 6\ 8\frac{1}{2}$ Signed. Undated.
13. 'Sand Carting' $1\ 6\frac{1}{2} \times 2\ 1$ Signed. 1791.
14. 'Post Boys and Horses Refreshing' ... $1\ 7 \times 2\ 1$ Signed. 1794.
15. 'The Dram.'
Engraved by
W. Ward, 1796 $2\ 0\frac{1}{2} \times 2\ 5\frac{3}{4}$ Signed. Undated.
16. 'The Deserter's Farewell' ... $16\frac{7}{8} \times 21\frac{1}{4}$ Signed. 1792.

17. 'The Effects
of Youthful
Extravagance
and Idleness.'
Engraved by ft.in. ft.in.
W. Ward, 1789 2 0 $\frac{1}{2}$ × 2 5 $\frac{1}{2}$ Unsigned. Undated.
18. 'The Merciless Bailiff' ... in.
13 $\frac{3}{4}$ × 18 Unsigned. Undated.
19. 'The Cottage Door' ft.in. ft.in.
... 2 9 $\frac{1}{4}$ × 3 9 $\frac{1}{4}$ Unsigned. Undated.
20. 'Innocents
Alarm'd; or,
The Flash in
the Pan.' *Engraved by* J.
R. Smith, junr.,
1803 ... 2 3 $\frac{1}{2}$ × 3 0 Unsigned. Undated.
21. 'Boy tending
Sheep' ... 1 6 $\frac{1}{2}$ × 2 1 Signed. Undated.
22. 'Gathering Sticks' in.
... 11 $\frac{1}{2}$ × 15 $\frac{1}{2}$ Signed. 1791.
23. 'The Fall' ... 9 $\frac{1}{2}$ × 11 $\frac{1}{2}$ Signed. 1794.
24. 'The Dipping
Well' ... 11 $\frac{1}{2}$ × 14 $\frac{1}{2}$ Signed. Undated.

This catalogue was specially
prepared for the present
publication by Sir Walter
Gilbey's directions.—R. R.

 GLASGOW. THE CORPORATION GALLERIES OF
ART.

1. Landscape.

An Inland in. ft.in.

Stream ... $11 \times 12\frac{1}{2}$ Unsigned. Undated.

Sketch of a
landscape with
stream spanned
by a bridge,
near which are
a cottage and
some figures.

2. Sea-coast Scene. ft.in. ft.in.

Smugglers ... $10\frac{1}{2} \times 13$ Signed. 1793.

A rocky sea-
coast, with boat
containing bar-
rels, which men
are unloading
in a creek,
where stands a
man with white
horse.

3. Sea-coast Scene.

Storm and

Wreck ... $7\frac{1}{2} \times 20$ Signed. Undated.

Rock-bound
sea-coast, with
stormy sea and
ship wrecked

near the shore.
Men launch a
boat from shore,
whilst man and
woman in fore-
ground look on.

4. Sea Piece ... ft.in. ft.in.
 1 0 × 1 4 Initialed. Undated.

A sea-shore
with high cliffs
and calm sea.
Several boats (All the above on canvas.)
drawn up on
shore. Figures
in foreground.

HAMILTON, DUKE OF, The late.

Stable Scene ... in. ft.in.
 20 × 2 2 $\frac{7}{8}$

A postilion in
a hay-loft ca-
resses a very
pretty girl
seated on his Previously belonged to Mr.
knee. A man Louis Huth.
peeps from be-
hind a truss of
hay. (Beauti-
fully painted.)

HAMILTON, LIEUT.-COL. SIR CHAS. E., Bart.,
82, Cadogan Square, London, S.W.

1. 'The Cornish ft.in. ft.in.

Plunderers' ... 4 6 × 6 6 Signed. Undated.

(Described by J. (Page 123 of Mr. Richardson's
Hassell in his book.)

'Life of Mor- This picture belonged to Louis
land.') Philippe, and hung for years

in the Louvre. It then
came into the Standish Col-
lection, on the sale of which
Sir Chas. Hamilton obtained
it. In 1892 £840 was bid
for it at Christie's, but it was
not sold, but withdrawn. It
represents an animated scene
on a beach, with 'Cornish
wreckers' ransacking ship-
wrecked goods.—R. R.

2. 'Shrimping off
the Isle of ft.in. ft.in.

Wight' ... 2 6 × 4 0 Unsigned.

3. Cottage with
Donkey and
Boy (Snow in.

Scene) ... 19 × 28 Unsigned.

4. Sheep, Cow
and Boy ... 18 × 24 Unsigned.

5. Sea-coast, Men
and Boat ... 18 × 24 Unsigned.

6. A l e h o u s e

Kitchen. *En-**graved by R. S.* in.*Syer*, 1801 ... 11 × 24 Unsigned.(Referred to by
Hassell.)

7. Donkey and

Pigs in Farm-

yard ...

19 × 25 Unsigned.

8 and 9. Rustic

Scenes, painted

on iron tea-

trays, each ...

18 × 24 Unsigned.

(Painted by Mor-
land when
under nineteen,
when he was
trout-fishing on
the borders of
Lancashire and
Yorkshire.)Mr. R. Dyson Nutt, 2, West-
field Terrace, Loftus-in-
Cleveland, has a painting
done on a tea-tray, and
signed 'G. Morland,' repre-
senting sheep and lambs in
a barn, with two children
looking in. The family
has possessed the picture
for a very long time.—R. R.10. Portfolio of
Sketches by
MorlandHATHERLEY, H., 23, Brunswick Place,
Brighton.

'Peasant and Pigs.'

(Page 133.)

Engraved by J. in.*R. Smith*, 1803 17 × 24 Unsigned.

(Larger than Mr.
Richardson's (Cf. Mather, McClintock and
picture, but un- Collins.)
signed.)

HAWKINS, C. H., 10, Portland Place, London.

Two Landscapes, in.
each about ... 10×10

HEARN, ARTHUR H., 20, West 14th Street,
New York.

'Forester's in.
Home' ... $16\frac{1}{2} \times 24\frac{1}{2}$

HEARN, GEORGE A., 20, West 14th Street,
New York.

1. 'Weary Way- in.
farers' ... 16×21

2. 'Noonday
Rest' ... 17×19

3. 'Shepherds
reposing' ... 15×18

4. 'Blissful Pigs' $10 \times 12\frac{1}{2}$

HOGARTH, D., Union Bank of Scotland,
Dundee.

1. 'Gipsies.' En-
graved by W. in.
Ward, 1792 ... $27\frac{1}{2} \times 36$ Signed. 1792.

(Cf. McClintock, This painting is represented
Paton, and in an illustration, opposite
Peck.) page 89, of Mr. Richardson's
'Life of Morland.'

2. Young Man
courting Young
Woman. A girl
on white pony.
Dogs, donkey, in.
etc. $19 \times 23\frac{1}{2}$ Unsigned.
3. 'Sheep' ... $9\frac{1}{2} \times 13$ Unsigned.
4. 'Farmer's
Stable' ... 17×21 Unsigned.

HOGG, JOHN, 13, Paternoster Row, London.

Two Pigs in a
Sty, one stand-
ing, the other in.
lying down. ... $26\frac{3}{4} \times 33\frac{1}{2}$ Unsigned. Undated.

HOHENLOHE, PRINCE, Castle Duino, near
Trieste.

'There are two pictures here that I am
convinced are by Morland.'—*Princess
Mary of Thurn and Taxis* in 'Travels
in Unknown Austria' (Macmillan and
Co., London, 1896, p. 19).

HOLLOWAY COLLEGE, ROYAL, Egham.

1. 'The Carrier
preparing to Set in.
Out '... ... 34 × 46 Signed. 1793.
(From the Earl
of Dunmore's
Collection.)
2. 'Jack in the Bil-
boes.' *Engraved*
by W. Ward,
1790, and R.
Clamp, 1797... 14 × 18 Signed. 1790.
3. 'The Con-
tented Water-
man.' *En-*
graved by W.
Ward, 1790,
and R. *Clamp,*
1797 ... 14 × 18 Signed. 1790.
(The two last are
companion pic-
tures.)

HUTH, CHARLES FREDERICK, The late.

1. 'Visit to the
Child at Nurse.'
Engraved by
W. Ward, 1788 (Page 145.)

(Sold at Christie's,
July 6, 1895,
for 1,050 gs.)

2. 'Partridge
Shooting' } A pair: (Cf. Gilbey.)
3. 'Pheasant
Shooting' } (Page 147.)

Nos. 2 and 3
etched by T.
Rowlandson,
1790.

(Sold at Christie's,
July 6, 1895,
for 480 gns.
the pair.)

4. 'A Cottage
Door' ...

(Sold at Christie's,
July 6, 1895,
for 710 gns.)

HUTH, LOUIS, Possingworth, Cross-in-Hand,
Hawkhurst.

1. 'Interior of in.
Alehouse' ... $9\frac{1}{2} \times 11\frac{1}{2}$ Unsigned. Undated.

A tired sports-
man, in green
coat, sitting
astride a chair,
and resting his
head and arms
on back asleep.

Mr. Huth kindly prepared for
the present publication this
description of his Morlands.
—R. R.

Two dogs at
his feet, also
his hat. Two
men in back-
ground sitting
at a window.

(Thinly painted,
silvery and har-
monious.)

2. Man in blue
coat and red
collar, leaning
against a tree
in middle of a
wood and talk-
ing to two
seated women,
one of whom
suckles a baby.

Setter in fore-
ground ... in.
 $9\frac{1}{2} \times 11\frac{1}{2}$ Unsigned. Undated.

3. 'Interior of
Stable.' *En-
graved by W.
Ward* ...

$20 \times 26\frac{7}{8}$ Unsigned. Undated.

White horse
(much admired
by Sir E. Land-
seer). A man

(Cf. Asiatic Society.)

leaning on same
looking at man
and woman
romping in
straw (men-
tioned by Has-
sell, page 14).

4. Two Donkeys,
one with
cropped ears.
A pig with
collar lying in.
down ... $11\frac{7}{8} \times 14\frac{3}{4}$ Unsigned. Undated.

ft. in. ft. in.

5. Winter Piece $2\ 3\frac{3}{4} \times 2\ 11\frac{5}{16}$ Signed. Undated.

Cottage and
oaktree covered
with snow.
Three donkeys,
dog, and woman
in red cloak.
Children slid-
ing on small
pond, one of
whom has
fallen.

6. Rustic Scene... $13\frac{1}{2} \times 15\frac{1}{2}$ Unsigned. Undated.

Cottage and
oak-tree on

bank. Pigs,
donkey, and
group of gipsies.

7. 'Morning; or,
The Higlers
preparing for
Market.' *En-*
graved by D. ft.in. ft.in.
Orme, 1796 ... 2 $3\frac{1}{8} \times 2$ $11\frac{1}{4}$ Signed. 1791.
8. Snow Piece ... 2 $3\frac{1}{4} \times 2$ $11\frac{1}{4}$ Signed. 1790.
Cottage and
oak-tree. Two
ponies. Two
lads snowball-
ing an old
woman, who
shakes her fist
at them, whilst
a dog barks at
her.

ICHENHÄUSER, J., Berkeley Galleries, Bruton
Street, London.

1. 'The Village
Pump' ...
2. 'The Charcoal
Burners' ...

Both reproduced in *The Sketch*
of Nov. 27, 1895.

JOULE, A. J., 45, Montreal Street, Victoria,
British Columbia.

Woodland Scene,
with cow, sheep,
and goat in
right fore- in.
ground ... 13 × 15 Initialed. Undated.

KELLY, F. A., South Street Brewery, Shef-
field.

1. 'A Scene in in.
Derbyshire' ... 34 × 50 Signed. 1792.
Cottage door.
Man and grey
horse.
2. 'The Dead
Porker' ... 25 × 30 Initialed. Undated.
Farmyard with No. 2 from John Raphael
butcher, pea- Smith's Collection. See
sants looking Hassell's 'Life of Morland.'
on, dog, etc.

KENSINGTON. (*See* SOUTH.)

KNIGHT, J. W., 33, Hyde Park Square,
London, W.

1. George Mor-
land's portrait, (Page 100.)
done by himself in.
when a youth 19½ × 23 Unsigned.

2. 'The Gipsies'
Tent.' *En-* (Cf. Rutherfurd.)
graved by J. in.
Grozer, 1793 36×41 Unsigned.
3. 'A Farmyard' $27\frac{1}{2} \times 35\frac{1}{2}$ Signed. 1789.
A farmer on
grey horse faces
a brown horse,
whose near
foreleg is ex-
amined by a
man. A brown
horse in loose-
box. Dog in
foreground.
Landscape and
farm-building.
4. 'The Turn-
pike Gate.' (Cf. Fleming, John.)
Engraved by in.
W. Ward, 1806 $24\frac{1}{2} \times 29\frac{1}{2}$ Signed.
5. 'The Horse
Feeder.' *En-*
graved by J. R.
Smith, 1799 ... $16\frac{1}{2} \times 21$ Signed. 1794.
6. 'Gipsy En-
campment' ... $11\frac{1}{4} \times 14\frac{1}{4}$ Unsigned.
7. 'Shipwreck' ... $15\frac{1}{4} \times 19$ Unsigned.
8. Landscape
with Gipsies ... $11\frac{1}{2} \times 14\frac{3}{4}$ Signed. 1795.

9. Landscape in.
with Gipsies ... $6\frac{1}{4} \times 8\frac{3}{4}$ Signed
at back on
panel.

10. Female Por-
trait. (Oval.) $6 \times 4\frac{1}{2}$

LAWRIE & Co., 15, Old Bond Street, London.

- ‘Mr. Lynn’s Cot-
tage at Cowes, (Dawe’s ‘Life of Morland,’
Isle of Wight,’ page 231.)
with portrait of
Mr. Lynn look- in.
ing at his horse 34×42 1799.

LEICESTER ART GALLERY.

- ‘Calm off the
Coast of the in.
Isle of Wight’ $11\frac{1}{4} \times 16\frac{1}{4}$ Signed. Undated.
(Painted on a ma-
hogany panel.)

LOUVRE, THE, PARIS.

- ‘La Halte.’ Scene
outside an inn.
Engraved by
Rajon, Paris.

LOWTHER, CAPTAIN FRANCIS, R.N., 73, Pont
Street, London, S.W.

1. ‘Guinea Pigs.’ (Cf. Crosse.)
Engraved by T. in.
Gauguin, 1789 $25 \times 29\frac{1}{2}$ Unsigned. Undated.

2. 'Dancing
Dogs.' *En-
graved by T.* in.
Gauguin, 1790 $25 \times 29\frac{1}{2}$ Unsigned. Undated.

No. 1 *engraved*
(with 'Rabbits')
by W. Ward,
1806, and *J. R.*
Smith, 1807.

MANCHESTER ART GALLERY.

- 'The Farrier's in.
Forge' ... 28×36 Unsigned. Undated.

MAPPIN ART GALLERY, Sheffield.

- in.
'The Village Inn' 23×30 Signed. Undated.

MARSHALL, GEORGE W., LL.D., Sarnesfield Court, Weobly.

- Pigs in a Sty.
Woman look-
ing over gate in.
at them ... 24×30 Initialed. Undated.

MATHER, DR. GEORGE H., 11, Annfield Place, Dennistoun, Glasgow. (Died, Nov. 29, 1895.)

- 'Peasant and (Cf. Hatherley, Collins, and
Pigs.' *En-* McClintock.)
graved by J. R. in.
Smith, 1803 ... 12×15 Signed. Undated.

Same as Mr.
Richardson's
picture (page
133), except
that the little
girl has a
brown frock.
The canvas
also is smaller.

This painting is represented in
an illustration opposite page
50 of Mr. Richardson's
'Life of Morland.'

MAWSON, JOHN, 44, Railway Terrace, South-
port.

'Gipsy Encamp-
ment.' (In in.
crayons) ... 15 × 19 Signed.

MCCCLINTOCK, Major H. S., Kilwarlin House,
Hillsborough, Co. Down, Ireland.

1. 'Paying the
Horseler.' *En-* (Page 133.)
graved by S. W. in.
Reynolds, 1805 23 × 32 Initialed. Undated.
(On canvas.)
2. 'The Public-
house Door.' (Page 155.)
Engraved by in.
W. Ward, 1801 18 × 21 Unsigned. Undated.
(On canvas.)

3. 'Gipsies.' *Engraved by W. Ward*, 1792 ... 21 × 24 in. Signed. Undated.
(Cf. Hogarth, Paton, and Peck.) This painting is represented in an illustration opposite page 89 of Mr. Richardson's 'Life of Morland.'
(On canvas.)
4. 'Peasant and Pigs.' *Engraved by J. R. Smith*, 1803 ... 18 × 24 in. Signed. 1791.
(On canvas.) This painting is represented in an Illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'
(Page 133.)

MEE, REV. DR., The Chantry, Westbourne,
Emsworth, Hants.

1. Landscape.
Village Inn,
with figures. in.
(On canvas) ... $20\frac{1}{2} \times 25$
2. Landscape.
Cattle and
figures. (On
panel) ... $15 \times 20\frac{1}{2}$
3. Winter Scene.
(On panel) ... $11\frac{1}{2} \times 15$

4. Landscape and
Cattle. (On in.
panel) ... $12 \times 14\frac{1}{2}$
No dates or signatures on
above.

METROPOLITAN MUSEUM, New York.

- ‘Midday Meal’ in.
 28×36
(Presented by Mr. George A.
Hearn.)

MICHAELIS, MAX, Tandridge Court, Oxted,
Surrey.

1. ‘Temptation.’
*A replica of
painting en-
graved by W.
Humphrey,* in.
1790 ... 25×30 Signed. 1792.
2. ‘Selling Cher-
ries.’ *Engraved
by E. Bell, 1801* 20×36 Signed. Undated.
3. ‘The Death of
the Fox.’ *En-
graved by J.
Wright, 1794* 20×26 Signed. 1794.

MONTAGU, SIR SAMUEL, Bart., M.P., 12,
Kensington Palace Gardens, London.

‘Farmyard with in.
Pigs’ ... 25×30 Signed. Undated.

(Bought at J. M.
Eager’s sale at
Christie’s, 1883.
Exhibited at
R. A. Exhibi-
tion of Old
Masters, 1894.)

MORLAND, CAPT. GEORGE, 22, St. Stephen’s
Square, Bayswater, London. (Grand-
nephew of George Morland.)

in.
‘Girl with Doll’ $7 \times 8\frac{1}{2}$
(Never engraved.)

NATHAN, J., Burlington Gallery, 27, Old Bond
Street, London.

Landscape with in.
Gipsies ... $28\frac{1}{2} \times 36\frac{1}{2}$

NEW YORK. (*See* Metropolitan Museum of.)

NATIONAL GALLERY, London.

1. ‘The Farmer’s (Pages 92 and 109.)
Stable.’ *En-*

graved by W. ft.in. ft.in.

Ward, 1792 ... $4 \ 9 \times 6 \ 7\frac{1}{2}$ Signed. Undated.

Two horses and a pony are being led by a boy into a stable. To the left a man is stooping and collecting together some straw. (On canvas.)

This painting (considered Morland's masterpiece) is represented in an illustration opposite page 109 of Mr. Richardson's 'Life of Morland.'

2. 'A Quarry, with Peasants' in. 7 × 9 Unsigned. Undated.

Broken ground, with a high gravelly bank studded with scrub. (On wood.)

(Page 93.)

3. No. 1351. —
'Door of the Red Lion Country Inn' 3 ft. 5 in. × 4 ft. 1 in. Signed. Undated.

Farmer on white pony at inn-door. Landlady offers him a mug of ale. Children at door. Two dogs. Youth

This painting is described in the new Official Catalogue, published in 1896, where, however, some errors occur in the biographical notice of George Morland. 1. Maria Morland was married to

burns brush-
wood. Distant
hills and mea-
dows. (On
canvas.)

(Bequeathed by
Sir Oscar M.
P. Clayton,
C.B., in 1892.)

(The original, or
a replica, was
sold in June,
1896, by
Messrs. Col-
naghi to Mr.
Orrock, *q.v.*)

William, not James, Ward.
2. George Morland's wife
never separated from him,
for they were always a most
affectionate couple. 3. The
portrait of Morland by
Muller, engraved by
Edwards, is unreliable, being
unlike other contemporary
portraits, including those by
Morland himself. 4. The
'Drawing with a Poker'
was not Morland's first ex-
hibit at the Royal Academy.
—R. R.

NATIONAL GALLERY OF SCOTLAND, Edinburgh.

'The Stable (Page 93.)

Door: a Study' in.

(Canvas) ... 13 × 15 Signed. Undated.

Two horses
drinking at a
trough. Two
men, one in a
blue coat with
a glass in his
hand, stand be-
side door of
thatch-covered
stable.

A poor example of Morland.
—R. R.

NATIONAL GALLERY OF IRELAND, Dublin.

Landscape, with
figures and
cattle (on canvas) ...

in.

... $20\frac{1}{8} \times 26\frac{1}{4}$ Signed. Undated.

The Registrar of the Gallery
(Mr. Strickland) remarks :
' This is an undoubted and
genuine work of Morland,
although the signature is
not quite above suspicion.'
—R. R.

OLDHAM, JOHN, St. Vincent's Presbytery, 13,
Hardy Street, Liverpool.

'The Wood-
cutter.' *En-*

(Page 149.)

graved by W. ft.in. ft.in.

Ward, 1792... 1 11 \times 2 $3\frac{3}{4}$ Unsigned.

(Cf. Armitage and Peck.)

ORTON, DR. CHARLES, Ochiltree, near Hastings.

Sheep and Shep- in.

herds in a Storm 25×30 Signed. 1790 or 1796.

ORROCK, JAMES, 48, Bedford Square, London,
W.C.

Door of the Red
Lion Country
Inn ...

- (The original, or
a replica, of Mr. Louis Huth thinks Mr.
painting in Orrock's is the finer in tone.
National Gal- —R. R.
lery, *q.v.*)

PATON, JAMES, Superintendent of the Corporation Galleries of Art, Glasgow.

1. 'Gipsies.' A This painting forms an illustration opposite page 89 of
group of four Mr. Richardson's 'Life of
figures under an Morland.'
oak-tree. *En- in.*
graved by W. 19 × 24½ Unsigned. Undated.
Ward, 1792...

(Cf. Hogarth,
McClintock
and Peck.)

2. 'Hilly Land-
scape, Sussex.'
A slight sketch
(injured) ... $5\frac{1}{2} \times 7$ Unsigned. Undated.

PECK, GEORGE, 9, Belgrave Square, London,
S.W.

1. 'The Wood- in.
cutter.' *En- 20 × 26 Signed. Undated.*
graved by W. (Cf. Armitage and Oldham.)
Ward, 1792...

A woodman
lops the
branches off an
oak, whilst two
children play
with a donkey.
In background
gipsies beside a
fire. In fore-
ground dog
asleep and
baskets.

Mr. Peck kindly prepared for
the present publication this
description of his fine gallery
of Morlands.—R. R.

2. 'Washing Day' in.
20 × 26

Cottage scene.
A woman pours
water from a
kettle into
washing-tub.
On right a man
dips up water
from a pond.
In foreground
two children
play with dolls.
To left, a
woman hangs
up clothes to
dry.

3. 'The Quarry' in.
16 × 20 Signed.

Stone quarry
near roadside.
Two men work
whilst three pull
up with ropes
a trolley laden
with stone. A
cart waits to
receive it.

4. Coast Scene ... in. Initialed.
10 × 12
Sea-coast with
high ground,
and a cottage
on right. Four
figures on
shore.

5. Forest Scene 13½ × 17 Signed.
Outskirts of a
wood, with
man, woman A rather stiff, early work,
and child seated very carefully painted.
on a bank in
foreground.

6. 'The Fisher-
man's Toast ;
or, Fishermen
Ashore.' *En-
graved by W.* in.
Hilton, 1806... 19 × 22

In centre a fishwoman with a basket on her head. Two fishermen sitting on right hold up their glasses to her health. Behind, a view of sea and a ship. On left, a dog. On right, an inn.

7. 'Market Cart.' in.
 $17 \times 22\frac{1}{2}$ Initialed.

A country lane, down which passes a cart with a man driving, a red-cloaked woman and white dog following. A spreading oak to right and some felled timber.

A bad copy of a part of this picture is in the Foster Gallery at the South Kensington Museum.

8. 'Pigsty' in.
 $27\frac{1}{2} \times 35\frac{1}{2}$ Signed. Undated.

On the left, a
sow and two
little pigs.
Carrots and
turnips in fore-
ground. On
right, a trough,
against which
rests a broom.
A man with
carpenter's
basket leans
against the rails
of the sty,
dressed in a
white smock,
and without a
hat.

(Cf. Roe.)

9. 'Gipsies.' *En-
graved by W.
Ward, 1792...*

in.

$17 \times 23\frac{1}{2}$

(Cf. Hogarth, Paton, and
McClintock.)

This painting is represented
in an illustration opposite
page 89 of Mr. Richardson's
'Life of Morland.'

10. 'Louisa.' (Oval.)

Engraved by T. in.

Gauguin, 1789. $12\frac{1}{2} \times 15\frac{1}{2}$ Signed. 1782.

Louisa is listening to the voice of her lover, which she seems to hear through the storm which is raging on the sea-coast, where a vessel being wrecked is seen in the distance.

(A very beautifully finished work. Soft colouring.)

One of the pair engraved to illustrate a poem by Mrs. —, of Bath.

11. 'The Labourers' Luncheon.' *Engraved by C.*

Fosi, 1797 ... $10\frac{1}{2} \times 13\frac{1}{4}$ in. Signed. 1792.

In foreground, two labourers, one seated on the ground with a mug in his hand, whilst the other, holding a knife, stands with his back

turned. A dog
looks up at the
standing figure.

12. 'Children
Fishing.' *En-
graved by P.*
Dawe, 1788 ...

in.

10 × 11

Signed. Undated.

Two children
on the bank of
a stream. The
boy holds a
stick which
has a string to
it, from which
hangs a small
fish he has
caught. The
girl is seated,
but turns to-
wards the boy
to try and se-
cure the fish.
Her hat lies
on the ground
beside her. She
wears a white
dress and scarlet
shoes.

This picture is an exquisite
gem, both in finish and
colour, and forms one of
the finest examples of Mor-
land's combined breadth and
finish, with lovely colour,
especially in the painting
of the children and of the
dress of the girl. The old
oak behind the figures, and
the bank, grass and water
are also beautifully painted.
(*Vide* Remarks under Sir
Charles Tennant, No. 1, as
to Morland as a painter of
children.—R. R.)

13. 'Forest Glade'

in.

7 $\frac{1}{4}$ × 10

Signed. 1791.

A small (rather dark) view in a wood. In the foreground, a man wearing a red jacket, and a dog. In the distance, another figure and dog.

(Picture in bad condition.)

14. 'A Stable ft.in. ft.in.
Yard' ... 24 × 30 Signed. 1791

Exterior of a turf-thatched stable - hut.

Two men at door, one in a red vest, the other holding a bag. An old brown horse, harnessed, is about to enter stable. Three pigs in foreground. In background a precipice, and

An excellent picture, which I describe here after inspection.—R. R.

two small
waterfalls to
right hand.

PEYNTON, REV. FRANCIS J., Rector of Kelston,
near Bath.

ft.in. ft.in.
'A Farmyard' ... 2 3 × 3 0

PHILLIPS, REV. CANON, Manor House, Stoke
d'Abernon, Cobham, Surrey.

The catalogue of this extensive collection was kindly prepared for the present publication by Canon Phillips himself, to whom the paintings descended, chiefly from his father and uncle. The collection is known as the 'Abiss and Phillips Collection,' and its nucleus appears to be the collection of 'William Phillips, Esq., of Gloucester Place,' mentioned at page 233 of Dawe's 'Life of Morland.'—R. R.

I. 'Wreck of in.
Boat' ... 11 $\frac{3}{4}$ × 14 $\frac{1}{2}$ Signed. Undated.
Sailors climb-
ing up a rock.
(Oblong.)

2. 'The Storm'
 (off Black Gang Chine) ... ft. ft. in. in.
 $3 \times 4 \ 6\frac{1}{2}$ Signed. 1790.
 Sea breaking over a rocky coast. Men drawing up a boat and bales of goods. Ship under double-reefed sails. Small lugger under shelter of the land. (Ob-long.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
3. 'The Blind White Horse.' 2 ft. in. ft. in. in.
 $3\frac{1}{2} \times 2 \ 11$ Signed. Undated.
 Man driving horses to water from stable. (Oblong.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
4. 'Portrait of Morland and his Dog' ... in. in. in.
 $11\frac{1}{2} \times 15$ (Page 78.) Unsigned. Undated.
 Morland rests at table and talks to fishermen with nets. (Upright.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894. (Bought from a public-house at Carshalton.)

-
5. 'Man in Snow.' in.
(Upright.) ... 10 × 12 Signed. Undated.
6. 'Miller and his
Men' ... 11½ × 14½ Signed. 1797.
Sacks of corn. Exhibited at Messrs. Dowdes-
(Page 78.) well's Galleries, Bond Street,
(Upright) London, in spring of 1894.
7. 'Sea-piece' ... ft. in. ft.
2 3½ × 3 Signed. Undated.
Wreck of boat.
Sailors climbing
up a rock. Dis-
masted ship in
distance. (Ob-
long.)
8. 'Bargaining
for Fish' ... 2 3½ × 3 Signed. Undated.
Fishermen in
boat returning
from fishing.
Selling fish on
shore. (Ob-
long.)
9. 'The Discon-
solate and her
Parrot' ... in.
9½ × 11½ Signed. Undated.
Portrait of Mrs. Exhibited at Messrs. Dowdes-
Morland. (Up- well's Galleries, Bond Street,
right.) London, in spring of 1894.

10. 'Peasants Travelling' ... 1 ft. 5½ in. × 2 ft. Signed Undated.
 Figures outside building. Donkeyladen. Dog. (on donkey's pack).
 (The woman is a portrait of Morland's sister-in-law.) (Oblong.)
11. 'Selling Fish' 2 ft. × 2 ft. 6 in. Signed Undated.
 Figures sitting in foreground with fish and basket and dog. (on a rock).
 Cart with white horse. (Oblong.)
 Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
12. 'The Cottage Door' ... 2 ft. 3½ in. × 2 ft. 11 in. Signed Undated.
 Summer. Family group. Man cutting wood in foreground. Church in the distance. (Oblong.)
 Exhibited at Burlington House, 1870.
 Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
13. 'Woman Feeding Pigs' ... 1 ft. 2½ in. × 1 ft. 7¼ in. Signed Undated.

- Donkey and
child with dog.
(Oblong.) Exhibited at Burlington House,
1870.
14. 'Farmer, Wife ft.in. ft.in.
and Child' ... $1\ 2 \times 1\ 7\frac{1}{2}$ Unsigned. Undated.
Lad asks for
work. Donkey
saddled. (Ob-
long.)
(Companion to
No. 13.)
15. 'Wood-gather-
ers in the
Snow.' (Up-
right) ... $1\ 1\frac{1}{2} \times 1\ 5\frac{1}{2}$ Signed. Undated.
Exhibited at Burlington House,
1870.
16. 'Gamekeeper
(or Poacher) ft.in. ft.in.
with Dogs' ... $1\ 2 \times 1\ 5\frac{1}{2}$ Unsigned. Undated.
Portrait of Exhibited at Burlington House,
Morland's ser- 1870.
vant Simpson. Exhibited at Messrs. Dowdes-
(Page 76.) well's Galleries, Bond Street,
(Upright.) London, in spring of 1894.
17. 'Friend.' *En-
graved by W.* ft.in. ft.in.
Ward ... $3\ 3 \times 4\ 1$ Signed. Undated.

- Portrait of the
Newfoundland
dog which
saved Mr. Wm.
Phillips from
being drowned
whilst bathing
in the sea at
Portsmouth,
October 4,
1789. (Ob-
long.)
- Exhibited at Guildford, May,
1884.
- Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.
18. 'The Shep- ft. in. ft. in.
herd Asleep'... 1 $5\frac{1}{2} \times 2\ 6$ Unsigned. Undated.
- Dog keeping
watch over
sheep. (Up-
right.)
- Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.
19. 'Fishermen
Selling their ft. in. ft.
Fish on Shore' 2 $3\frac{1}{4} \times 3$ Signed. Undated.
- Storm brewing. Exhibited at Messrs. Dowdes-
(Oblong.) well's Galleries, Bond Street,
London, in spring of 1894.
20. 'The Red Lion ft. in. ft.
Inn' ... 2 $3\frac{1}{2} \times 3$ Signed. Undated.
- Man on chest-
nut horse is
drinking, whilst
- Exhibited at Burlington House,
1870.

landlord and
landlady talk
to him. Pigs
in foreground.
Man leaning
over fence.
(Oblong.)

The 'Red Lion' is also de-
picted in No. 3, National
Gallery.—R. R.

21. 'Yarmouth

Fort.' Sea- ft. in. ft.

piece... ... 2 $3\frac{1}{4} \times 3$ Signed 1803.

Stormy day.

(on sail).

Boat with
sailors. (Ob-
long.)

22. 'Wood Ga-

therers in

Savernake

Park' ... 2 $3\frac{3}{4} \times 3$ Unsigned. Undated.

Donkey laden. Exhibited at Burlington House,
(Oblong.) 1870.

23. 'Watering ft. in. ft. in.

Horses' ... 1 $7\frac{1}{2} \times 2$ $1\frac{1}{2}$ Signed. Undated.

Farm men

seated outside

barn. Boy on

chestnut horse.

Dog. (Ob-
long.)

- | | ft. | in. | ft. | in. | |
|--|-----|-----|-----|-----|--|
| 24. '1st September.' | 2 | 5½ | × | 2 | 6 |
| Lyndhurst, in
the New Forest.
Sportsmen and
dogs in fore-
ground. (Ob-
long.) | | | | | |
| | | | | | ft. in. ft. in. |
| | 2 | 5½ | × | 2 | 6 |
| | | | | | Unsigned. Undated. |
| | | | | | Exhibited at Burlington House,
1870. |
| | | | | | Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894. |
| 25. '1st October.' | 2 | 3½ | × | 3 | |
| Pheasant-
shooting in
Savernake
Forest. (Ob-
long.) | | | | | |
| | | | | | ft. in. ft. |
| | 2 | 3½ | × | 3 | |
| | | | | | Unsigned. Undated. |
| | | | | | Exhibited at Burlington House,
1870. |
| | | | | | Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894. |
| 26. 'Winter' ... | 2 | × | 2 | 6 | |
| Snow scene.
Woman and
girl at door
ajar. Horses
and dog. (Ob-
long.) | | | | | |
| | | | | | ft. ft. in |
| | 2 | × | 2 | 6 | |
| | | | | | Signed. Undated. |
| | | | | | Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894. |
| 27. 'The Stable
Yard' ... | | | | | in. |
| Man in red
jacket enters
stable. Horses,
one lying in
straw. (Ob-
long.) | | | | | |
| | | | | | 9½ |
| | | | | | × |
| | | | | | 11½ |
| | | | | | Signed. Undated. |
| | | | | | Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894. |

28. 'Gipsy En- in.
campment' ... $6\frac{3}{4} \times 9\frac{3}{4}$ Signed. 1795.
Man, woman
and child in a
wood. (Ob-
long.)
29. 'Portrait of ft.in. ft.in.
Mrs. Jordan' 12×15 Unsigned. Undated.
(Actress, mo- Exhibited at Burlington House,
ther of first Earl 1870.
of Munster.) Exhibited at Messrs. Dowdes-
(Upright oval.) well's Galleries, Bond Street,
London, in spring of 1894.
30. 'Wreck of an
Indiaman' (off
the Needles,
Isle of Wight). ft. ft.in.
(Oblong) ... $2 \times 2\frac{1}{4}$ Signed Undated.
(on a package).
Exhibited at Burlington House,
1870.
Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.
31. 'The Day after ft. ft.in.
the Wreck' ... 2×25 Signed Undated.
(on a package).

- | | |
|--|--|
| Hauling in and gathering up wreckage. (Ob-long.) | Exhibited at Burlington House, 1870.
Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894. |
|--|--|
32. 'Cow and Calf worried by Dog.' (Up- ft. in. ft. in. right.) ... 1 2 × 1 4½ Signed. Undated.
Exhibited at Burlington House, 1870.
Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
33. 'Feeding the Calves' ... ft. in. ft. in. 1 2 × 1 5 Unsigned. Undated.
C o w h o u s e .
Woman standing by door. (Oblong.) Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
34. 'Wayfaring Man in the Snow' ... in. 10 × 12 Signed. Undated.
Dog running beside him. (Upright.)

35. 'Fishermen

waiting for

E v e n i n g ft. in. ft. in.

Breeze' ... 1 10 $\frac{1}{2}$ × 2 6 Signed Undated.

Background of (on boat).

chalk cliffs.

Men resting on

shore. Women

standing. (Ob-

long.)

36. 'Morning' ... 2 4 $\frac{1}{2}$ × 3 2 $\frac{1}{2}$ Unsigned. Undated.

Sheep. Shep-

herds resting.

Peasants talk-

ing to shep-

herds. Cottage

with water.

E n g r a v e d .

(Oblong.)

Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894.

37. 'Evening' ... ft. in. ft. 2 4 × 3 Unsigned. Undated.

Man driving

cow and sheep.

Figure of boy

behind. Castle

on wooded

height. (Ob-

long.)

38. 'Girl on Sea-shore in a Gale.' in.
(Oblong) ... $10\frac{1}{2} \times 12$ Signed. Undated.
39. 'The Hermit.'
(Upright) ... $9\frac{1}{2} \times 12$ Signed 1795.
Exhibited at Messrs. Dowdeswell's Galleries, Bond Street, London, in spring of 1894.
40. 'Crossing the ft.in. ft.in.
Brook' ... $11\frac{1}{2} \times 14\frac{1}{2}$ Unsigned. Undated.
Figures and donkey. (Oblong.)
41. 'The Smugglers' ... 14×2 Signed. Undated.
Band of smugglers hauling up a boat carrying bales and casks.
A woman, loaded horses, etc. (Oblong.)
42. 'Shepherds ft.in. ft.in.
Reposing' ... $13\frac{1}{2} \times 18$ Signed. Undated.
Two shepherds and dogs. Exhibited at Burlington House, 1870.
Sheep. Even-

- ing. Farm-house in distance. (Upright.) Carefully finished. A fine work.—R. R.
43. 'Landscape'... in.
 $9\frac{1}{2} \times 12$ Signed. 1794.
 Figures and donkey in foreground. (Oblong.) Exhibited at Messrs. Dowdell's Galleries, Bond Street, London, in spring of 1894.
44. 'The Ferry'... in.
 10×14 Unsigned. Undated.
 Men waiting for the boat. (Oblong.)
45. 'Landscape'... $9\frac{3}{4} \times 12$ Unsigned. Undated.
 Cows resting under trees. Two figures. (Oblong.)
46. 'Sheep in the Snow. (Oblong)' ... 12×14 Signed. 1793.
47. 'Sheep in the Snow. (Oblong)' ... 12×15 Signed. Undated.

(Companion to
No. 46. The
same sheep, but
in different
positions.)

- | | | | | |
|---|---|-----|-----|-------|
| | ft. | ft. | in. | |
| 48. 'Summer' ... | 2 | × | 2 | 5 |
| | Signed. | | | 1795. |
| Waggon and
horses descend-
ing hill. Guide-
post. Wag-
goner directing
a woman sitting
beside a pond
and pointing to
guide-post.
(Oblong.) | Exhibited at Burlington House,
1870.
Exhibited at Messrs. Dowdes-
well's Galleries, Bond Street,
London, in spring of 1894. | | | |
| 49. 'Mending the
Nets' ... | | in. | | |
| | 11 | × | 16 | |
| Two fishermen
mending nets;
other men
painting boat.
(Oblong.) | Signed
(on boat). | | | 1796. |
| 50. 'Seashore' ... | 10 | × | 14 | |
| Men and boats.
(Oblong.) | Unsigned. Undated. | | | |

51. 'A Winter in.
Night' ... $8\frac{1}{4} \times 11\frac{1}{4}$ Unsigned. Undated.

Farmer and his
man driving
sheep home
from market.
Snow on tree.
(Oblong.)

52. 'Breaking
Cover.' (Up-
right) ... $5\frac{3}{4} \times 7$ Signed. Undated.

53. 'Full Cry.'
Engraved
1824. (Ob-
long) ... $6\frac{1}{2} \times 8\frac{1}{2}$ Unsigned. Undated.

Described page 140.
(Cf. Richardson.)

PLATT, MRS. T., 716, Country Road, Small-
heath, Birmingham.

- 'The Startled
Horse.' (Sepia in.
drawing) ... 18×24 Signed. 1780.
A wild horse
startled by a
lion.

PRICE, JAMES.

1. 'The Labourer's Home' Very small.

(Sold at Christie's
on June 15,
1895, for 320
guineas.)

2. 'Mutual Confidence' ... Very small.

(Sold at Christie's
on June 15,
1895, for 940
guineas.)

(Page 153.)

RAWLINSON, JAMES, 124, Granby Street, Liverpool.

'Watering the
Cart Horse.'
*Engraved by J.
R. Smith, 1799.*

Pages 65 and 154.

'Watering the Cart Horse' is erroneously attributed to Gainsborough by Ernest Chesneau in his 'English School of Painting' (Cassell and Co., London, 1887, page 116), showing how the occasional similarity of style in both artists may deceive Art-critics.—R. R.

READ, J. H., 48, Wilbury Road, West Brighton.

Landscape and

Portraits of Dr.

Lynn (page 75)

and his Man- ft.in. ft.in.

servant ... 29 × 38

A horse, dog, Painted at Cowes, 1797. Sold,
and two pigs. on Mr. Read's behalf, by
P. and D. Colnaghi for
£350. Present owner un-
known.

REVELL, FRANK F., 130, Belmont Road,
Liverpool.

Three pigs in a in.

shed ... 9 × 12

RICHARDSON, RALPH, F.R.S.E., 10, Magdala
Place, Edinburgh.

1. 'Peasant and

Pigs.' *En-*

(Page 133.)

graved by J.

R. Smith, 1803. in.

(Canvas) ... 16 × 20 Signed. 1791.

A boy leans

against the out- (Cf. Mather, McClintock,
side of a Hatherley, and Collins.)

thatched pig-

sty. Beside him is a little girl in a blue frock. Two pigs, one black, one yellow, drink out of a trough. A white and brown spaniel looks into it.

This painting is represented in an illustration opposite page 50 of Mr. Richardson's 'Life of Morland.'

An indifferent example of this painting *without the little girl* was sold at Dowell's, Edinburgh, November 14, 1896.—R. R.

2. 'Full Cry.'

Hunting scene.

(Page 140.)

Engraved in.

1824... $5\frac{1}{2} \times 7$ Unsigned. Undated.

A red-coated huntsman on grey horse is followed by a blue-coated huntsman on a brown horse. Other huntsmen in distance.

(Cf. Phillips, No. 53, which represents the same scene.

3. 'Returning

from Work' ... $9\frac{1}{2} \times 11\frac{1}{2}$

in.

Signed. Undated.

A woman in a red cloak carries a bundle

(Page 97.)

of faggots over
her shoulder
and a carpen-
ter's basket in
her left hand.
A boy and
hairy dog fol-
low her.

Exhibited at Grosvenor Gallery,
Winter Exhibition, 1887-88.

4. 'S t o r m y in.
Weather' ... $16\frac{1}{2} \times 20\frac{1}{2}$ Signed. Undated.
In foreground,
preceded by a
white dog, a
red-cloaked
woman carry-
ing a vegetable
basket is fol-
lowed by a
blue-cloaked
little girl. Be-
hind, a man on
an ass holds on
his hat, whilst
his hand also
grasps a stick.
In background,
a thatched cot-
tage and a
stormy sky.
5. 'B u r n i n g
Brushwood' ... $9\frac{1}{2} \times 14$ Unsigned. Undated.

A smock-clad
man, a woman,
and two chil-
dren round a
fire. In back-
ground a cart
with two men,
followed by
woman and
child.

This water-colour drawing
belonged to Mr. Billington
(the celebrated singer's hus-
band) in 1789.

RIDPATH, THOS., 12, Church Street, Liverpool.

'Interior of in.
Stable' ... 20 × 24 Unsigned. Undated.

To left, two
horses standing
at stall. To
right, sheep,
poultry, etc.

Formerly in collection of late
Dr. Whittle, Liverpool.

ROE, ROBT. H., 68, Ommoney Road, New
Cross, London, S.E.

'Contentment' ... in.
13½ × 20½ Initialed. 1787.

A man looks
into a pigsty in
which reclines a
sow. Beside
her are three

Mr. Roe is etching this picture
on copper.—R. R.

little pigs, one
standing. A
pail, crossed by
a broom, to
right.

(Cf. Peck, No. 8.)

RUTHERFURD, MRS. ANDREW D., 9, Prince's
Terrace, Dowanhill, Glasgow.

'The Gipsies'

Tent.' *En-*

graved by J. in.

Grozer, 1793.

(Cf. Knight.)

22 × 28

Signed.

1791.

SALTING, GEORGE, 86, St. James' Street,
London.

1. 'Gipsy En-

in.

campment' ...

20 × 26

Signed.

1789.

2. 'Cowherd and

Milkmaid.'

(*Engraved*) ...

20 × 26

Signed.

1792.

3. 'Country Inn'

('The Grapes')

20 × 26

Signed.

1790.

Group of gipsies
reposing in
foreground to
right. White
horse led to
stable. Two

travellers on
horseback leav-
ing the inn.

4. 'The "Bell"
Inn': Summer- in.
time ... 20 × 26 Signed. Undated.

Hay-wain and
group of hay-
makers regal-
ing themselves
in front of the
inn. Landlady
and little girl
appear at inn-
door.

5. 'The Alehouse
Door.' *En-
graved by R.
S. Syer, 1801*
(Upright) ... 11 × 14 Signed. 1792.

Two labouring
men, the elder
one seated with
pipe and pot
of beer, the
younger stand-
ing and talking
to him.

SARGEAUNT, JOHN, Burton Latimer, Kettering,
Northamptonshire.

‘An Evening
Landscape.’ in.
(On wood) ... $9 \times 11\frac{1}{2}$ Unsigned. Undated.
In the fore-
ground stands
a white horse,
and behind it a
peasant boy
seated.

SCOTT, Alex, Queen Mary’s House, Jedburgh,
N.B.

‘Winter Scene’... in.
 18×26 Unsigned. Undated.
Three sheep in
snow near a
snowclad tree.
Bareheaded lad
with bundle of
hay. Man with
pole.

SCOTT, COL., C. H. S., 17, Eccleston Square,
London, S.W.

Portrait, said to
be of the
artist’s wife. in.
(Oval) ... 25×30 Unsigned. Undated.

Mob cap with
blue ribbons.
Dark eyes;
long dark curl-
ing hair. White
muslin dress,
blue sash.
Background,
blue hill and
trees.

SCOTT, E. ERSKINE, Linburn, Kirknewton,
Midlothian.

'Interior of a in.
Stable' ... $26\frac{1}{2} \times 33$ Signed. Undated.

SHEFFIELD. (*See* MAPPIN ART GALLERY.)

SMITH, H. HASKETT, Trowswell, Goudhurst
(deceased).

1. 'Selling Cher-
ries.' *En-*
graved by E. in.
Bell, 1801 ... 20×36 Signed.

This picture was sold at
Christie's, May 9, 1896,
for 1,000 guineas; bought
by McLean.

2. 'The Death of
the Fox.' *En-*

graved by E.

Bell, 1800 ...

Signed. 1794.

Sum offered at Christie's, May 28, 1864, 41 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 300 guineas; bought by Dowdeswell.

3. Landscape,
with gipsies in.

round a fire ... 19 × 25

This picture was sold at Christie's, May 9, 1896, for 380 guineas; bought by Agnew.

4. 'Return from
M a r k e t.'

Original En-

graved by J.

R. S m i t h, in.

1793... ... 25 × 30 Signed. 1795.

Sum offered at Christie's, May 28, 1864, 62 guineas, when the picture was exposed, but bought in.

This picture was sold at Christie's, May 9, 1896, for 130 guineas; bought by Philpot.

5. 'Temptation.'

*Original En-
graved by W.*

Humphrey, in.

1790... .. 25 × 30 Signed. 1792.

This picture was sold at
Christie's, May 9, 1896,
for 410 guineas ; bought
by Dowdeswell.

6. 'The Piggery'

in.

18 × 24 Signed.

This picture was sold at
Christie's, May 9, 1896,
for 320 guineas ; bought
by Dowdeswell.

Exhibited at Burlington House,
1872.

7. 'The Catas-
trophe' ...

in.

20 × 20 Signed. 1791.

Sum offered at Christie's, May
28, 1864, 36 guineas, when
the picture was exposed, but
bought in.

This picture was sold at
Christie's, May 9, 1896,
for 320 guineas ; bought
by Wilson.

Exhibited at Burlington House,
1872.

8. Interior of
Stable, with
two peasants,
dog and don-
key

in.
15 × 20

Sum offered at Christie's, May
28, 1864, 45 guineas, when
the picture was exposed, but
bought in.

This picture was sold at
Christie's, May 9, 1896,
for 100 guineas ; bought
by Price.

9. 'The Wreck-
ers'

in.
41 × 54 Signed. 1791.

Sum offered at Christie's, May
28, 1864, 161 guineas, when
the picture was exposed, but
bought in.

This picture was sold at
Christie's, May 9, 1896,
for 520 guineas ; bought
by Frazer.

Exhibited at Burlington House,
1872.

10. 'Fishwife Buy-
ing Fish on
Beach'

in.
27 × 35 Signed. 1794.

Sum offered at Christie's, May
28, 1864, 121 guineas, when
the picture was exposed, but
bought in.

This picture was sold at
Christie's, May 9, 1896,
for 240 guineas.

The foregoing details are given to
show the advance in the prices of
Morlands which has taken place of
late years. Mr. Max Michaelis is
now owner of 'Temptation,' 'Selling
Cherries,' and 'The Death of the
Fox.'—R. R.

SOUTH KENSINGTON NATIONAL GALLERY OF
BRITISH ART.

1. 'The Reckon-
ing.' (Oblong ; in.
fine) ... 29 × 39
2. 'Horses in a
Stable.' (Ob-
long) ... 34 × 46 $\frac{1}{4}$ Signed. 1791.
3. 'Seashore.'
Fishermen
hauling in a
boat. (Oblong;
fine) ... 33 $\frac{5}{8}$ × 46 $\frac{1}{4}$ Signed. 1791.

4. 'Coast Scene.'
Boats and
figures on the
beach. (Panel, in.
oblong) ... $8 \times 12\frac{1}{2}$ Signed. 1792.
5. A Girl seated
in a Landscape
and fondling a
Dove. (Oval) $7\frac{3}{4} \times 9$ Signed.
6. 'Valentine's
Day; or Johnny
going to the
Fair.' *En-*
graved by J.
Dean, 1787.
(Upright, fine) $13\frac{1}{2} \times 18$
7. Winter Scene,
with woman
and donkeys.
Sketch. (Panel,
upright) ... $5 \times 6\frac{1}{4}$
8. Landscape and
cottage, with
market cart,
dog, etc. (Ob- in.
long) ... $16 \times 17\frac{3}{4}$
Said to be a copy of Mr.
Peck's No. 7.
9. Beach Scene,
with boats,
boatmen, and

dogs. (Ob- in.
long) ... $19\frac{1}{4} \times 25\frac{1}{2}$

(By or after Morland.) A portrait in this gallery by John Russell, R.A., said to be of George Morland, was the subject of letters by Mr. Richardson in the *Times* of 7th and 20th November, 1895. He maintained, and Mr. Arthur N. Gilbey supported his contention, that it was not a portrait of George Morland, as it bore no resemblance to contemporary portraits of him, such as those by Morland himself, or by his friend T. Rowlandson. A reproduction of Rowlandson's water-colour sketch of Morland forms the frontispiece of Mr. Richardson's 'Life of Morland.'—R.R.

TENNANT, SIR CHARLES, Bart., of The Glen,
Innerleithen, N.B.

1. 'Children playing at Soldiers.' Sir Charles Tennant kindly requested Messrs. Thomas Agnew and Sons to prepare for the present publication
Engraved by G. Keating, 1788.

- Painted for this catalogue of his collec-
Dean Mark- tion of Morlands.—R. R.
ham of York. in.
(Canvas) ... 28×35 Unsigned. Undated.
- Woody land- Exhibited at the Art Treas-
scape ; other ures Exhibition, Manches-
children look- ter, 1857 (page 94).
ing on. Ten Although Morland is *facile*
figures. *princeps* as the English
From the col- painter of children, none of
lection of his paintings of children
Joseph Strutt, were exhibited in the recent
Esq., of Derby. 'Fair Children' Exhibition
in the Grafton Gallery. (See
Peck, No. 12.) Morland's
'Juvenile Navigators' is
represented in an illustration
opposite page 19 of Mr.
Richardson's book. —R. R.
2. 'Boys robbing
an Orchard.'
Engraved by in.
E. Scott, 1790. 27×35 Unsigned. Undated.
- Four boys have
been robbing
apples, when a
farmer appears
with a bull-
dog. (Canvas.)
(Page 48.) Exhibited at the Annual Ex-
hibition of the Glasgow
Institute of the Fine Arts
in March, 1889 (pages 41
and 48.)

From the Bol-
ckow Collec-
tion.

3. 'The Find.' in.
 $10\frac{1}{2} \times 15$ Unsigned. Undated.

A spirited scene Exhibited at the Grosvenor
in the hunting- Gallery Exhibition of 'A
field. (Canvas.) Century of British Art,'
1888 (page 97).

4. 'Full Cry' ... in.
 $10\frac{1}{2} \times 15$ Initialed. Undated.

A spirited scene Exhibited at the Grosvenor
in the hunting- Gallery Exhibition of 'A
field. (Canvas.) Century of British Art,'
1888 (page 97).

5. 'Landscape in.
with River' ... $12\frac{1}{2} \times 17\frac{1}{2}$ Unsigned. Undated.

A horseman
going down a
road, and a
peasant talking
to a woman in
a red cloak,
seated, holding
a baby. To
the right a man
fishing. (Panel,
oval.)

6. Two Donkeys,
mare and foal,
standing in a
l a n d s c a p e. in.
(Canvas) ... 10 × 12 Signed. Undated.
7. L a n d s c a p e
with Figures. 12 × 16 Signed. 1792.
A stage-coach
going down a
road. Cattle
and a horse in
foreground.
Sheep on grass
to right. (Can-
vas.)
Formerly in Collection of J.
H. Anderdon, Esq.
8. Hilly Land-
scape, with river
and figures. in.
(Canvas) ... 12 × 15 Unsigned. Undated.
9. 'Idleness.'
*Engraved by C.
Knight, 1788.*
(Canvas, oval) $9\frac{1}{2} \times 11\frac{1}{2}$ Unsigned. Undated.
(Described page 95.) Exhibited at the Old Masters'
Exhibition, Burlington
House, 1885, and at the
Grosvenor Gallery Exhibi-
tion of 'A Century of
British Art,' 1888.

10. 'Diligence.'

*Engraved by C.**Knight*, 1788. in.(Canvas, oval) $9\frac{1}{2} \times 11\frac{1}{2}$ Unsigned. Undated.

(Described page 96.) Exhibited at the Old Masters' Exhibition, Burlington House, 1885, and at the Grosvenor Gallery Exhibition of 'A Century of British Art,' 1888.

TROTTER, COUTTS, 17, Charlotte Square,
Edinburgh.

Farm Stable, with ft. in. ft.

two horses ... $2 \ 4\frac{1}{2} \times 3$ Unsigned. Undated.

A youth sits on (Belonged to Mr. Trotter, of
ground. A Dreghorn, owner's grand-
girl hands him father.)
mug of beer.

The physiognomies seem rather
too refined for G. Morland.
—R. R.

TURNER, THOMAS, 42, Mill Hill Road,
Norwich.

1. Outside an Inn.

Man with white
horse in con-
versation with
a woman. (On

canvas) ... $11\frac{1}{2} \times 16$ in. Unsigned. Undated.

2. Three Sheep
under stunted
Pollard Oak. in.
(On canvas) ... $12 \times 14\frac{1}{2}$ Unsigned. Undated.
3. Exterior of a
Farmhouse,
with figures,
carts and ani-
mals. (On
panel) ... 11×13 Initialed. Undated.
4. Coast Scene,
with figures. A
storm coming
up. (On panel) $10\frac{1}{2} \times 13$ Unsigned. Undated.

WALKER, REV. GEORGE, B.D., The Manse,
Castle Douglas, N.B.

- ‘The Nag’s Head,
or Tooting Inn, in.
Surrey’ ... 28×36 Signed. 1791.
On sign, head
of black horse
with white face.
A stable-boy
holds a white
pony, from
which a blue-
coated rustic
has alighted.

The landlady
hangs clothes
on a line. Two
dogs eye each
other.

WALLER, J. G., 68, Bolsover Street, London,
W.

Scene outside Cot-
tage. Farmer
in conference
with woman
and child. Two
horses, one
white, one bay,
held by a youth.
A woman hangs
out clothes.

Oak-tree before in.

cottage ... $18\frac{1}{2} \times 24$ Signed. Undated.

WALLING, JOHN, 24, Holland Road, New
Brighton, Cheshire.

'The Country
Butcher.' *En-
graved by T.
Gosse, 1802,
and W. Bar-
nard, 1810.*
(Painted on

mahogany teak)	or	in.		
	...	$16\frac{1}{2} \times 21$	Signed.	Date
				indistinct.

WALLIS & SON, 120, Pall Mall, London, S.W.

- | | | | | |
|--------------------------------------|----------------|---------------------------|------------|-------|
| | | in. | | |
| 1. 'The Storm.' | 28×36 | | Signed. | |
| 2. 'A Gipsy
Camp' | ... | 18×24 | Signed. | |
| 3. 'Winter' | ... | 25×30 | Signed. | |
| 4. 'The Stage-
Coachman' | ... | 12×15 | Signed. | |
| 5. 'The Shep-
herd' | ... | 25×30 | Signed. | |
| 6. 'The Shep-
herd' | ... | $11\frac{3}{4} \times 15$ | Signed. | 1793. |
| 7. 'The Gentle
Art'... | ... | 10×12 | Initialed. | |
| 8. 'Sheltering
from the
Storm' | ... | 12×14 | Unsigned. | |

A man holding
on his hat, and
mounted on a
rough white
pony, takes
shelter under an
oak - tree, be-

A sketch for this painting was
sold at Dowell's, Edinburgh,
November 14, 1896.—R. R.

neath which are
seated a woman
in a red cloak,
with a basket
on her left arm,
and a little boy
dressed in a blue
coat and wear-
ing a Scotch
blue bonnet.

WARREN, E. B., 2013, Spruce Street, Phila-
delphia, U.S.A.

'A Storm.' (Fine in.
oil painting) ... $34 \times 45\frac{1}{2}$ Signed. Undated.
Sold by Lord North's Trustees
to Mr. L. C. Delmonico,
New York, through Messrs.
Agnew and Sons, London,
and acquired by Mr. Warren,
October, 1895.

WASHINGTON, U.S.A. (*See CORCORAN.*)

WHITE, LIEUT.-COL., F. A., Castor House,
Northampton.

1. 'Boys Bathing.'
Engraved by E.
Scott, 1804. in.
(Canvas) ... 26×35 Unsigned. Undated.

2. 'Blind Man's Buff.' *Engraved by W. Ward, 1788.* in.
(Canvas) ... 26×35 Unsigned. Undated.
3. 'Children Birdnesting.' *Engraved by W. Ward, 1789.* (Canvas) ... 24×30 Unsigned. Undated.
4. 'Juvenile Navigators.' *Engraved by W. Ward, 1789.* (Canvas) ... 24×30 Unsigned. Undated.
No. 4 forms an illustration opposite page 19 of Mr. Richardson's work on Morland.

WHITEHEAD, T., Down's House, Cedars Road,
Clapham, London.

'The Fisherman.'
(Never engraved) ... in.
 20×26

WILLIAMS, ROMER, 58, Great Cumberland
Place, Hyde Park, London, W.

in.
1. 'The Bell Inn' 15×18

Outside inn.
Landscape.
Horses, one
white. Figures
reclining on seat
round a tree in
front of inn-
door.

2. 'Youth divert-
ing Age.' *En-
graved by J.
Grozer, 1789* in.
and 1794 ... $11\frac{1}{2} \times 14$

(Described page 99.)

3. 'The Startled
Milkmaid' ... $12 \times 14\frac{1}{2}$

Young milk-
maid sits by
cow with over-
turned milk-
pail, she being
startled by
young man
coming up sud-
denly behind
her. (*En-
graved.*)

WOLSELEY, FIELD-MARSHAL THE RIGHT
HONOURABLE THE VISCOUNT, etc., War
Office, London.

Several drawings by G. Morland.

WOLVERHAMPTON ART GALLERY.

‘The Coming
Storm’ (Isle of
Wight).

WOOD, EDWARD COLLINS, Keithwick, Coupar
Angus, N.B.

1. ‘The Comforts
of Industry.’

Engraved by H. in.

Hudson, 1790 12 × 15 Unsigned.

2. ‘The Miseries
of Idleness.’

Engraved by H.

Hudson, 1790 12 × 15 Unsigned.

Presented by George Morland
to Mr. Wood’s grandfather,
E. Collins, Esq., of Maize
Hill, Greenwich.

II.

PROPRIETORS

OF

ENGRAVED PAINTINGS

BY

GEORGE MORLAND,

WITH

TITLES, ENGRAVERS, AND DATES OF PUBLICA-
TION OF ENGRAVINGS.

*(The Proprietors' Addresses are given in preceding
Alphabetical Index I.)*

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
ABRAHAM, W. J.	Shepherds Reposing.	W. Bond, 1803.
ARMITAGE, B.	The Wood Cutter.	W. Ward, 1792.
ASHTON, Mrs.	The Sportsman's Return.	W. Ward, 1792.
BARRATT, T. J.	Belinda.	Burrows, 1794.
Do.	The Pledge of Love.	W. Ward, 1788.
Do.	Caroline of Lichtfeld.	J. R. Smith.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
BARRATT, T. J.	Constancy.	{ W. Ward, 1788.
BARTON, C. A.	{ The Shepherd's Meal.	{ J. R. Smith, 1803.
Do.	The Carrier's Stable.	{ W. Ward, 1792.
BLATHWAYT, Rev. R.	{ St. James's Park.	{ F. D. Soiron, 1790.
BOYES, E.	The Shepherds.	{ W. Ward, 1806.
Do.	The Thatcher.	{ W. Ward, 1806.
COATS, Sir T. GLEN.	{ Portraits of Children.	{ Appleton, 1896.
COLLINS, ER- NEST.	{ Peasant and Pigs.	{ J. R. Smith, 1803.
CROSSE, E. MEREDITH. }	Rabbits.	{ W. Ward, 1806. J. R. Smith, 1807.
Do.	Guinea Pigs.	{ T. Gaugain, 1789. W. Ward, 1806. J. R. Smith, 1807.
DANIEL, G. A.	The Hard Bargain.	{ W. Ward, 1800.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
DOWDESWELL & DOWDES- WELL.	Smugglers.	{ James Ward, 1793.
Do.	Morland's Summer.	{ W. Barnard, 1802.
DRAKE, T. C.	{ Evening ; or, The Postboy's Return.}	{ D. Orme, 1796.
EGERTON, J. M.	{ Selling Fish.	{ J. R. Smith, 1799.
FLEMING, J.	The Turnpike Gate.	{ W. Ward, 1806.
GILBEY, Sir WALTER.	{ Partridge Shooting.	{ T. Rowlandson, 1790.
Do.	Pheasant Shooting.	{
Do.	Setters.	{ W. Ward, 1806.
Do.	{ The Weary Sports- man.	{ W. Bond, 1805.
Do.	The Dram.	{ W. Ward, 1796.
Do.	{ The Effects of Youthful Extra- vagance and Idle- ness.	{ W. Ward, 1789.
Do.	{ Innocents Alarm'd ; or, The Flash in the Pan.	{ J. R. Smith, jun., 1803.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY.
HAMILTON, Sir } CHAS. E. }	Ale House Kitchen.	R.S.Syer, 1801.
HATHERLEY, } H. }	Peasant and Pigs.	{ J. R. Smith, 1803.
HOGARTH, D.	Gipsies.	{ W. Ward, 1792.
HOLLOWAY } COLLEGE. }	Jack in the Bilboes.	{ W. Ward, 1790; and
Do. }	{ The Contented Waterman.	{ R. Clamp, 1797.
HUTH, C. F. } (the late) }	Visit to the Child at Nurse.	{ W. Ward, 1788.
Do.	Partridge Shooting.	{ T.Rowlandson, 1790.
Do.	Pheasant Shooting.	
HUTH, LOUIS.	{ Morning; or, The Higlers Prepar- ing for Market. }	D. Orme, 1796.
ICHENHÄUSER, } J. }	The Village Pump.	{ <i>The Sketch</i> , 1895.
Do. }	{ The Charcoal Burners.	
KNIGHT, J. W.	The Gipsies' Tent.	J.Grozer, 1793.
Do.	The Turnpike Gate.	{ W. Ward, 1806.
Do.	The Horse Feeder.	{ J. R. Smith, 1799.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
LOWTHER, } Capt. F.	Guinea Pigs.	{ T. Gaugain, 1789; W. Ward, 1806; and J. R. Smith, 1807.
Do.	Dancing Dogs.	{ T. Gaugain, 1790.
MATHER, Dr.	Peasant and Pigs.	{ J. R. Smith, 1803.
MCCCLINTOCK, } Major.	Paying the Horseler.	{ S. W. Rey- nolds, 1805.
Do.	{ The Publichouse Door.	{ W. Ward, 1801.
Do.	Gipsies.	{ W. Ward, 1792.
Do.	Peasant and Pigs.	{ J. R. Smith, 1803.
MICHAELIS, } MAX.	Temptation.	{ W. Humphrey, 1790.
Do.	Selling Cherries.	E. Bell, 1801.
Do.	{ The Death of the Fox.	{ J. Wright, 1794.
NATIONAL } GALLERY, LONDON.	The Farmer's Stable.	{ W. Ward, 1792.
OLDHAM, J.	The Woodcutter.	{ W. Ward, 1792.
PATON, JAMES.	Gipsies.	{ W. Ward, 1792.

Proprietors of *Engraved* Paintings 99

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
PECK, G.	Fishermen Ashore.	{ W. Hilton, 1806.
Do.	The Woodcutter.	{ W. Ward, 1792.
Do.	Gipsies.	{ W. Ward, 1792.
Do.	Children Fishing.	P. Dawe, 1788.
Do.	Louisa.	{ T. Gaugain, 1789.
Do.	{ The Labourer's Luncheon.	{ C. Josi, 1797.
PHILLIPS, Rev. } Canon.	Full Cry.	1824.
Do.	'Friend.'	W. Ward,
RAWLINSON, J. {	Watering the Cart Horse.	{ J. R. Smith, 1799.
RICHARDSON, } RALPH.	Peasant and Pigs.	{ J. R. Smith, 1803.
Do.	Full Cry,	1824.
RUTHERFURD, } Mrs.	The Gipsies' Tent.	J. Grozer, 1793.
SALTING, G.	The Alehouse Door.	{ R. S. Syer, 1801.
SMITH, H. } HASKETT } (the late).	Selling Cherries.	E. Bell, 1801.

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
S M I T H, H. H A S K E T T (the late).	The Death of the Fox.	E. Bell, 1800.
Do.	Return from Market.	{ J. R. Smith, 1793.
Do.	Temptation.	{ W. Humphrey, 1790.
S O U T H K E N - S I N G T O N M U S E U M.	Valentine's Day.	J. Dean, 1787.
T E N N A N T, Sir C H A R L E S.	Boys Robbing an Orchard.	{ E. Scott, 1790.
Do.	{ Children Playing at Soldiers.	{ G. Keating, 1788.
Do.	Idleness.	{ C. Knight, 1788.
Do.	Diligence.	{ C. Knight, 1788.
W A L L I N G, J.	{ The Country Butcher.	{ T. Gosse, 1802; and W. Bar- nard, 1810.
W H I T E, Lieut.- C o l. F. A.	{ Boys Bathing.	E. Scott, 1804.
Do.	Blind Man's Buff.	{ W. Ward, 1788.
Do.	{ Children Bird-nest- ing.	{ W. Ward, 1789.
Do.	Juvenile Navigators.	{ W. Ward, 1789.

Proprietors of *Engraved* Paintings 101

PROPRIETOR.	TITLE OF PICTURE.	ENGRAVED BY
WILLIAMS, R.	{ Youth diverting Age.	{ J. Grozer, 1789 and 1794.
Do.	{ The Startled Milk- maid.	
WOOD, E. C.	{ The Comforts of Industry.	{ H. Hudson, 1790.
Do.	{ The Miseries of Idleness.	{ H. Hudson, 1790.

III.

INDEX TO LOCALITIES

WHERE

PROPRIETORS OF PAINTINGS BY GEORGE MORLAND RESIDE.

*The Paintings will be found under Proprietors' names in preceding
Alphabetical Index I.*

LOCALITY.		PROPRIETOR.
BATH ... ..	...	Peynton.
BIRMINGHAM ... ..	...	Birmingham Art Gallery. Platt.
BLANDFORD ... ..	...	Baker.
BRIGHTON ... ..	...	Hatherley. Read.
BRIDGWATER ... ..	...	Blathwayt.
BURTON LATIMER ... ..	...	Sargeaunt.
CALCUTTA ... ..	...	Asiatic Society.
CASTLE DOUGLAS, N.B.		Walker.
CASTOR Ho, NORTH- AMPTON ... ..	...	White.
DAWLISH, DEVON ... ..	...	Drake.
DOVER ... ..	...	Blaythwayt.
DUBLIN ... ..	...	National Gallery.

LOCALITY.			PROPRIETOR.
DUINO, AUSTRIA	...	...	Hohenlohe.
DUNDEE	...	...	Hogarth.
EDINBURGH	...	...	National Gallery. Richardson. Trotter.
EGHAM	...	...	Holloway College.
ELSENHAM, ESSEX	...	...	Gilbey.
EMSWORTH, HANTS	...	...	Mee.
FROME, SOMERSET	...	...	Daniel.
GLASGOW	...	...	Glasgow Corporation Galleries. Mather. Paton. Rutherford.
GOUDHURST	...	...	Smith.
GRANGE-OVER-SANDS, LANCASHIRE	...	...	Beardsley.
HALIFAX	...	...	Blackburn.
HASTINGS	...	...	Orton.
HAWKHURST	...	...	Huth.
HILLSBOROUGH, IRE- LAND	...	...	McClintock.
JEDBURGH, N.B.	...	...	Scott.
KEITHWICK, COUPAR ANGUS, N.B.	...	...	Wood.
LEICESTER	...	...	Leicester Art Gallery.
LINBURN, KIRKNEWTON, N.B....	...	..	Scott.
LIVERPOOL	...	...	Anderson. Flamank. Oldham. Rawlinson. Revell. Ridpath.
LONDON	...	...	Abraham. Barratt. Bar- ton. Birch. Boussod. Collins. Cornish.

LOCALITY.	PROPRIETOR.
	Dowdeswell. De Courcelles. Fine Art Society. Fleming. Hamilton. Hawkins. Hogg. Ichenhäuser. Knight. Lawrie. Lowther. Montagu. Morland. National Gallery. Nathan. Orrock. Peck. Roe. Salting. Scott. South Kensington Museum. Tennant. Waller. Wallis. Whitehead. Williams. Wolseley.
MANCHESTER	Armitage. Boyes. Manchester Art Gallery.
MURUESTON, MID CALDER, N.B.	Chancellor.
NEW BRIGHTON, CHE- SHIRE	Walling.
NEWCASTLE-ON-TYNE ...	Birkett.
NEW YORK	Hearn. Metropolitan Museum.
NORWICH	Turner.
OXTED, SURREY	Michaelis.
PAISLEY	Coats.
PARIS	Louvre.
PHILADELPHIA, U.S.A.	Warren.
ST. ALBANS	Crosse.

LOCALITY.			PROPRIETOR.
SHEFFIELD	...	...	Baker. Kelley. Mappin Art Gallery.
SOUTHPORT, LANCA-			
SHIRE	...	...	Mawson.
STOKE D'ABERNON,			
SURREY	...	...	Phillips.
TORQUAY	...	...	Egerton.
VICTORIA, BRITISH CO-			
LUMBIA	...	...	Joule.
WASHINGTON, U.S.A.			Corcoran Gallery.
WEOBLY	...	...	Marshall.
WOLVERHAMPTON	...		Wolverhampton Art Gallery.
WOOLTON, LANCASHIRE			Ashton.

Recently Published by Mr. Elliot Stock, in handsome demy 8vo., printed tastefully on antique paper, with 6 full-page illustrations, price 7s. 6d.



George Morland, Painter, London,

1763-1804.

BY

RALPH RICHARDSON, F.R.S.E.

WHILST George Morland's pictures are familiar and highly esteemed wherever true Art is appreciated, very little is known by modern readers of the Artist himself, although he is one of the founders and glories of the

British School of Painting, and although he had a most extraordinary career. The dearth of anything but superficial information regarding this great Painter called for the publication of a short authentic Life and an analysis of his works. The author of the present volume has, after many years' study, produced such a Biography and analysis; and they are now submitted to the reading public in the belief that they will furnish accurate and much-needed information to those who are interested in the works of George Morland, and desire to appreciate his place in English art.

Mr. Richardson in his Preface remarks :

If the celebrity of a man at his death may be gauged by the number of biographies of him which then make their appearance, George Morland must have died famous. No fewer than four 'Lives' of the artist appeared shortly after his death, written respectively by William Collins (1805), F. W. Blagdon (1806), J. Hassell (1806), and George Dawe, R.A. (1807). All four may be consulted in the British Museum, but will with difficulty be met with elsewhere. In these circumstances, a new biography seems at least permissible, more particularly as George Morland still remains a famous man and numbers a greater multitude of admirers than ever. His pictures somehow appeal to the English people as no others do—perhaps because he was so thorough an Englishman himself, and because he painted English subjects in a way no man ever did before or has done since.

In the following Life, the biography by George Dawe, R.A., is chiefly relied on, both because it was written by an intimate friend of Morland and the Morland family, and because it is by an artist of some standing and knowledge. No attempt in Dawe's biography, or in these pages, is made to extenuate George Morland's faults, but the reader will be gratified to learn that the artist's life, which is invariably depicted by recent writers in such dark colours, possessed many good features. Like his contemporary Robert Burns, George Morland may lay claim to that gentle forbearance which, in consideration of sterling work performed, ought always to be extended to genius.

In an Appendix will be found a great deal of material, never yet published, not only illustrative of the life of Morland, but also, the author trusts, likely to be of interest and value to the collector and connoisseur.

The scope and plan of the volume will be seen from the following consecutive divisions of its contents, *viz.* :

INTRODUCTORY.

MORLAND'S BIRTH AND BOYHOOD.

EARLY LIFE IN LONDON AND MARGATE.

A TRIP TO FRANCE AND MARRIAGE.

CAMDEN TOWN, AND MORLAND'S EARLIER PAINTINGS AND PRINTS.

PADDINGTON GLORY, AND DISASTER.

LEICESTERSHIRE, AND CHARLOTTE STREET, FITZROY SQUARE.

LONDON HIDING PLACES, AND THE ISLE OF WIGHT.

'ALAS, POOR YORICK !'

Besides furnishing a comprehensive Life of Morland and a detailed analysis of his works, the volume contains special information, never before published, which will be of the utmost service to students, as well as to collectors, of Morland Paintings and Engravings. This is given in an appendix as follows :

PART I.—Paintings by George Morland.

A.—PAINTINGS BY GEORGE MORLAND EXHIBITED PUBLICLY IN GREAT BRITAIN.

B.—HOW MORLAND SIGNED HIS PICTURES.

C.—CRITICAL REMARKS ON THE WORKS OF GEORGE MORLAND. BY GEORGE DAWE, R.A.

D.—LIST OF OIL PAINTINGS AND SOME DRAWINGS BY (OR ATTRIBUTED TO) GEORGE MORLAND, SOLD BY MESSRS. CHRISTIE, MANSON AND WOODS, LONDON, FROM 1888 TO 1892 INCLUSIVE, WITH THE PRICES OBTAINED.

PART II.—Engravings after George Morland.

- A.—ENGRAVINGS AFTER PAINTINGS, OR SKETCHES, BY GEORGE MORLAND, IN THE PRINT ROOM OF THE BRITISH MUSEUM. (369 ENGRAVINGS SPECIFIED.)
- B.—CHRONOLOGICAL CATALOGUE OF ENGRAVINGS, ETCHINGS, ETC., AFTER GEORGE MORLAND, SHOWING THE YEARS OF THEIR PUBLICATION, ETC.
- C.—ENGRAVINGS SOLD BY MESSRS. SOTHEY, WILKINSON AND HODGE, DEC. 20TH, 1894, WITH THE PRICES OBTAINED.
- INDEX TO THE ENGRAVERS OF THE WORKS OF GEORGE MORLAND. (68 ENGRAVERS SPECIFIED.)

Full-page specimens of five of the most celebrated of Morland's pictures are given, and Rowlandson's clever sketch of George Morland furnishes a Frontispiece.

The volume is tastefully printed on antique paper with rough edges, and is appropriately bound in art linen.

PRESS NOTICES
OF
Mr. RICHARDSON'S
LIFE AND WORKS OF GEORGE MORLAND.

‘Without being unduly ambitious, yet having an excellent spirit throughout, the new life of “George Morland,” by Ralph Richardson, can be accepted as the present-day attitude towards this celebrated painter. It is much more than a *résumé* from other writers’ works, for it contains considerable original matter and is altogether a very satisfactory biography.’—*Art Journal*.

‘The biography, containing a comprehensive study of Morland’s method and criticisms, either original or drawn from other sources, together with notes on many of the painter’s principal works, is an excellent book of its kind, which many lovers of English Art will read with great interest. The volume has also an expressive portrait of Morland from the water-colour sketch by T. Rowlandson, and several illustrations taken from engravings of his most noted pictures.’—*Morning Post*.

‘Morland’s life, as recounted in these pages, reads almost like an adventurous romance, and ever linked with his turbulent, not to say drunken, mood was that bright spirit of generosity, foolishly dispensed at many times, no doubt, but nevertheless denoting that in spite of all his faults Morland had a kind heart. . . . The volume contains a very useful appendix as well as full-page illustrations of five of Morland’s pictures. The frontispiece is from a water-colour sketch by T. Rowlandson, and its production, in common with the book as a whole, is excellent.’—*Public Opinion*.

‘Mr. Ralph Richardson’s little book, “George Morland, Painter, London (1763—1804) (Stock),” is sure of a welcome, of which, it seems to me, it is as deserving on account of its treatment as of its theme.’—*Realm*.

‘Mr. Richardson writes not only with sympathy but with knowledge ; his method is simple and intelligible ; he is concise in statement ; and he contributes a number of valuable appendices dealing with Morland’s works and the engravings based upon them.’—*Globe*.

‘An indispensable volume to painters and their patrons. . . . The get-up of the volume and its admirable illustrations deserve a special word of praise.’—*The Studio*.

‘The facts of Morland’s life as brought out in this volume tend to raise the estimate of his personal character ; but they go to show how hopelessly he was doomed to those troubles which beset the impulsive and improvident.’—*Birmingham Daily Post*.

‘Whilst of special value to the student and the connoisseur, will also interest the reader.’—*Yorkshire Post*.

‘The story of the painter’s extraordinary career is adequately and sympathetically told.’—*Bookman*.

‘This is a very appreciative and affectionate sketch of Morland’s life and his extraordinary gift of rapid drawing. Mr. Richardson does not attempt to gloss over Morland’s faults and the reckless way in which he ruined a valuable life, but relates Morland’s vicissitudes, his hand-to-mouth style of living, and his fatal weakness, simply.’—*Spectator*.

‘Mr. Richardson has done his work well and succinctly. Morland, he admits, had little excuse for his faults, save that he was probably not wisely brought up, and that the habits of the times were bad. The information given in the appendices is valuable, and concerns the fortunes of Morland’s works. Mr. Richardson has done his best to fix their dates, and has given a list, so far as known, of those which have been engraved. . . . This new biography appears in an excellent form and is illustrated with copies of some of Morland’s best known works.’—*Scottish Review*.

‘There are certainly valid excuses for writing such a book as a new life of George Morland. Chief among them should be, one naturally conceives, the establishment, by internal evidence, of “a call” founded on the writer’s possessing an equipment superior to that owned by other biographers.’—*National Observer*.

‘The facts of the artist’s career are graphically told, and the appreciation of his work, which is illustrated by six excellent plates, is judicious. The information in the appendix is valuable as new, and is certain to be prized by all lovers of art.’—*Black and White*.

‘Well written, and exceedingly interesting.’—*Echo*.

‘In the memoir Mr. Richardson is able to bring more light into the picture than his predecessors have done. Will be especially useful to Morland collectors. The pages of the volume abound in anecdotes.’—*Daily News*.

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